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JARVIS, JUDITH JANE. The Interpenetration of Form and the
Ordering of the Resulting Fragmentation. (1973) Pp. 4
Directed by: Walter Barker

The thesis consists of 12 paintings and three drawings.

This thesis was exhibited in the Weatherspoon Art
Gallery of the University of North Carolina at Greensboro
from April 22 through May 6, 1973.

A 35 mm color transparency of each work is on file
at the Walter C. Jackson Library of the University of North
Carolina at Greensboro.

THE INTERPENETRATION OF FORM AND THE
ORDERING OF THE RESULTING
FRAGMENTATION

by

Judith J. Jarvis

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1973

Approved by

Walter Barker
Thesis Adviser

This thesis has been approved by the following committee
of the Faculty of the Graduate School at the University of
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April 13, 1973

Date of Examination

448231

CATALOGUE

1. Drawing	16 x 12 inches	India ink on paper
2. Drawing	16 3/4 x 12 1/2 inches	India ink on paper
3. Drawing	40 x 29 1/2 inches	India ink on paper
4. Painting	12 x 12 inches	Water color on paper
5. Painting	5 1/2 x 9 3/4 inches	Water color on paper
6. Painting	12 1/2 x 5 1/2 inches	Water color on paper
7. Painting	16 1/2 x 7 1/2 inches	Water color on paper
8. Painting	12 x 16 inches	Water color on paper
9. Painting	12 1/2 x 16 inches	Water color on paper
10. Painting	16 x 14 inches	Water color on paper
11. Painting	12 x 16 inches	Water color on paper
12. Painting	12 x 16 1/2 inches	Water color on paper
13. Painting	12 1/2 x 17 inches	Water color on paper
14. Painting	12 1/2 x 15 inches	Water color on paper
15. Painting	12 1/2 x 16 inches	Water color on paper

My thesis show consists of 12 paintings and 3 drawings. The paintings are watercolor on paper. The paper is Arches heavy-weight white with a hot press finish. The method of painting is air brush and frisket paper. The drawings are done with India Ink on Arches medium-weight etching paper and are studies for the paintings.

Before choosing this medium, I explored three alternate media. The first was acrylic paint on canvas. The second involved paper cut-outs sandwiched between layers of glass to form a bas-relief. The third was white on white bas-relief prints. The plates used to emboss the paper were made from chipboard and coated with crylon to protect them with water. A standard etching process was used to print the plates on Arches medium-weight white etching paper. After starting with painting and working through two types of bas-relief, the return to painting was the final solution.

In the same way that modeling the figure in clay can clarify one's understanding of the figure when one returns to drawing, the physical construction of forms in relief clarified my ideas about form. In relation to the first commitment to painting and the return to it, the use of bas-relief was thus a learning tool. At this point I realized that the spatial ambiguities of the forms were lost when done in a relief medium. This was the reason for the return to

a painting medium. Rather than return to acrylics I chose air brush because it is the most versatile tool for the control of graduation and color over-lay.

Throughout all the changed in media, the scale of the work has stayed the same. the sizes of the acrylic paintings were 16x32, 32x32, and 16x16 inches. The paper and glass reliefs were 18x18 and 12x12 inches. The relief prints were done on paper 22x30 inches. The air brush paintings varied from 12x12 inches to 14x22 inches. Although the scale has varied slightly in actual inches, from 32x32 at the largest to 12x12 at the smallest, these variations are within one category. This category is one small enough to avoid a field effect and large enough to avoid miniaturization. This scale was selected because its middle range offers a neutral format.

It was in my earlier paintings of about two years ago that I first realized that the tempo of the work could be controlled by the selections of the right forms. However, at this time I was using long rectangular forms which did not work in creating the slow tempo I was aiming for. I then switched to using a bent rectangular form, which slowed down the eye's movement, as the major compositional form in my work. The bent rectangular forms impede the eye's perception of the work by setting up a direction for the eye to follow and then changing the direction. Thus the eye's movements

are forced into a pattern of stops and starts which slow down its progress. As the movement of the eye becomes slower the tempo of the work also becomes slower.

At the same time that I began using bent rectangular forms, I also became involved in structuring these forms into a pattern that would further aid in creating a slow tempo. I chose a formal structure that induces the eye to follow the same form a number of times in a circular feedback effect. This slows down the eye's movement even further and essentially allows one to get the most mileage possible out of the forms.

The control of tempo is only a facet in the structuring of forms. The major concern is with the interpenetration of forms and the ordering of the resulting fragmentation. While interpenetration is essentially a cubist device, the amorphic quality of the fragmentation in the work of European cubists is at the opposite pole from my organization of fragmented forms into geometric patterns. This same difference is true of my work in relation to the work of American cubists such as Max Weber and Joseph Stella.

Of the Americans influenced by European cubism following the Armory show, my work has the most in common with that of Lyonel Feininger and, to a degree, with that of Charles Demuth and Charles Sheeler. However, Feininger's organization is based on stable vertical-horizontal oriented

forms, while my organization has a diagonal orientation. With Demuth and Sheeler, while there is a similar orientation in organization of forms, they do not deal with fragmentation or spatial ambiguities.

My use of low-key color is also within the cubist tradition. The low-key range serves as an additional way of ordering the fragmented forms. The spatial ambiguities of the forms dictate the tone of the color. A choice of light or dark tone is made depending on which reinforces the spatial ambiguities of the form. Hue is chosen on an arbitrary basis; however, the use of the same hue on several forms organizes them into a system.

In summary, my work has gone through four changes in media, but no change in scale. A slow tempo is created by selection of form and formal structure. In the structuring of forms, the major emphasis is on the interpenetration of form and the ordering of the resulting fragmentation. Low-key color is used to facilitate the ordering of the fragmented forms into larger geometric patterns.